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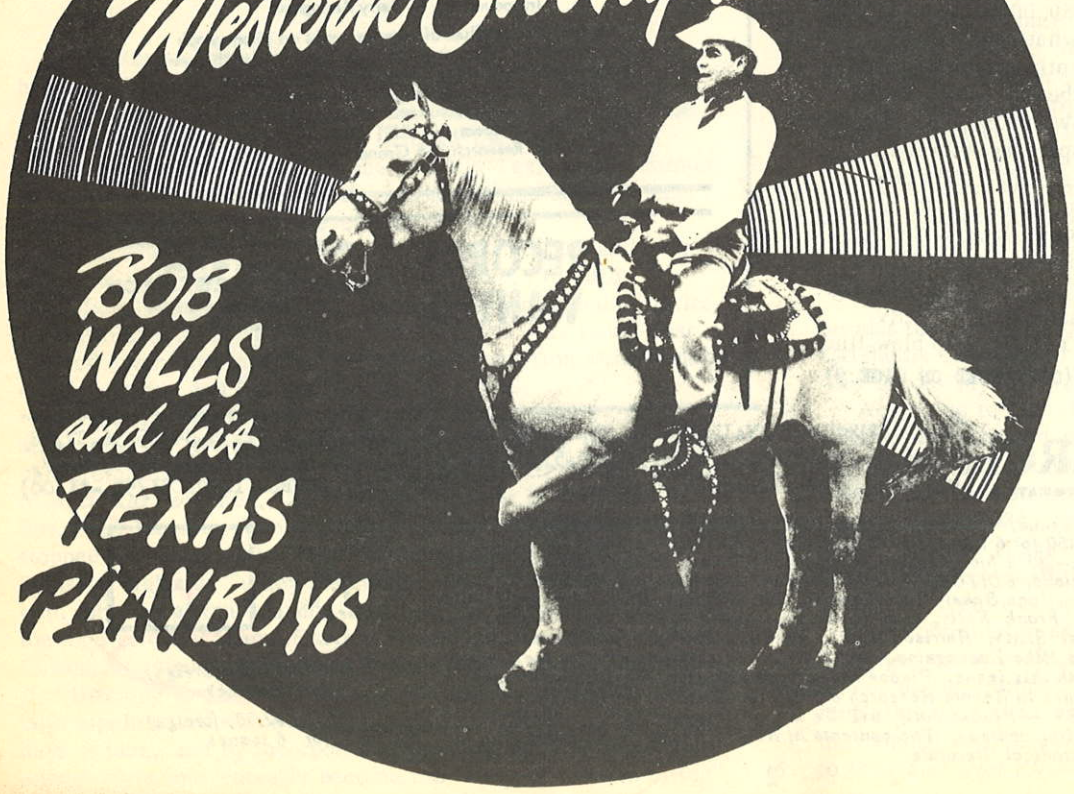
PHONOLAMP (RARE)

NOTE! LIST OF RECORD LABELS P. 10

AMERICAS #1 Western Swing Band



BOB WILLS and his TEXAS PLAYBOYS

Hank O'Hara Orch. 1922 Pic. Page 10

A BIO - DISCOGRAPHY
by Bob Healy and associates

WHERE ARE THEY NOW?
By Frank Kelly

BETTY BETZ, who once wrote a Teen Age column for the N. Y. Journal-American and other Hearst newspapers, nowadays is a dominant society matron with a string of 18 race horses, - married to multimillionaire Frank McMahon, and lives in N. Y., Palm Beach, Miami, Saratoga, N. Y. and all the other race track cities. BRIAN EPSTEIN, who went into a rock & roll cave in Liverpool, England, brought up the BEATLES and made them and himself millionaires, has announced he's going into the talent management business in the U. S. His partner will be Nathan Weiss, a New York City lawyer. Chantootsie-actress JULIE WILSON who sang in all the plush supper clubs in N. Y. City etc. and acted in a few Broadway musicals, recorded, appeared much on T. V., etc. - was temporarily retired and was recently seen back in action in the long run TV soap opera - THE SECRET STORM, looking as ravishingly as ever. MARJORIE GATESON - who was featured in over one hundred U. S. films has long been seen in THE SECRET STORM soaper. WHAT HAS HAPPENED TO THE N. Y. PARAMOUNT theatre which featured all the big bands in the 30s, 40s & 50s??? With much SADNESS I report that it's been closed as tight as a bass drum the past year. Some reports is that the Paramount will be demolished or converted into some kind of exhibition hall. WALT FRAMER, who created such TV favorites as "STRIKE IT RICH", "BREAK THE BANK", THE BIG PAYOFF", et al, reportedly has signed up with VAN PRAAG PRODUCTIONS to serve as film director in North Miami, Fla.'s new STUDIO CITY. MAUREEN SMITH, ace N. Y. reporter made jobless by the newspaper strike, has found herself a slot to her liking.' - She's day bartender at the Market Place Restaurant on N. Y.'s Ninth Avenue. GEORGE "BULLETS" DURGOM after 20 yrs of managing bands and many artists such as JACKIE GLEASON recently became VIce President of ASHLEY'S Agency. A very ill woman for too long, but now recuperating nicely, is veteran stage, club, movie clown, CASS DALEY who is making her comeback in SID CAESERs Paramount film, "THE SPIRIT IS WILLING". Many readers have wondered whatever happened to JUDY GARLAND's movie 'boy next door'; TOM DRAKE - TOM defeated his long play problem and is making a comeback in films. MARY SMALL, popular radio singer of the pre-WWII days, nowadays is a vocal coach, and performing at "L'INTRIGUE", a N. Y. discotheque. EDITH PIAF, the late French singer, left over $60, 000 in debts -- and $35, 000 in French taxes. Her husband (what's his name?) inherited her debts. Being broke he recently resumed his old career as a hairdresser in his Dad's Paris beauty salon. MEL ALLEN, the ex-N. Y. YANKEE, and MILWAUKEE BRAVES radio-TV announcer, currently is announcing sports news over N. Y.'s WNBC-TV (Ch. 4) nitely. You should dig MEL'S nifty new toupee. JOHN CARROLL, the ex handsome movie star, and nite club singer, nowadays is a Realtor in Slidell, La., a New Orleans suburb. JOHN had a cushy position as Tourist Trade director, resigning in a huff last March. VAN JOHNSON's mgr. ALAN FOSHKO is the new talent coordinator for the MERV GRIFFIN syndicated TV Shows. MILT YANER, who blew fine

(CONTINUED ON PAGE 9)

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

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BOB WILLS and his TEXAS PLAYBOYS

A BIO - DISCOGRAPHY
By Bob Healy and Associates

FOREWORD: To those who are not familiar with the great music of the American Southwest, western swing bands were but an inevitable outcome of the hillbilly and string bands that toured the country prior to the depression. Being influenced by Negro jazz bands, the cowboy musician elaborated on the instruments that were being used. Using the basic stringed instruments, guitar, fiddle and banjo, he increased the numbers of them to twin guitars, twin fiddles or even triple fiddles. He added other stringed instruments as the hawaiian (steel) guitar and the bass fiddle. Here again he sometimes increased their number to twin steels, or twin basses. Electrification of these stringed instruments plus the addition of trombone, trumpet, clarinet, sax, piano and drums brought the cowboy band to full power. This was tailor made music for the American West. Originally described as OLD TIME MUSIC, or NOVELTY HOT DANCE MUSIC, or HOT STRING BAND, and more recently as WESTERN SWING MUSIC, it originated in our Southwest by the personality who is featured.

This project has been worked at since 1959. We know it is not complete and could very well never be completed. It is the best we could do. We are sincerely indebted to the following without whose help the project could never have been brought to its final stage. Alphabetically they are: Ed Bilderback (New Jersey), Howard Cole (Calif.), Dave Crisp (Aust.), Art Haines (Okla.), O. W. Mayo (Texas), Marcus Mallard (Texas), Leon McAuliffe (Okla.), Rodney McElrea (Ireland), Doyle Salathiel (Okla.), and Gene Tomline (Okla.).

Further information is always welcomed.

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As all stories must have a beginning, ours begins with the birth of a son to John and Emmaline Foley Wills, on March 6, 1905. On an East Texas farm, Limestone County, near Kosse to be exact, James Robert Wills first saw the light of day.

It is purposeless to dwell on the life of a Texas tenant farmer, as I am sure most of us know the hardships, and deprivements that plagued the turn-of-the-century farmer.

By the time he was five, Jim Rob had two sisters, and eventually he was to be the oldest of ten children. In 1913, the Wills family migrated to Hall County about one-hundred miles from Amarillo. Then came a move to a 600 acre ranch near the Red River, at Memphis, Texas. John and Emmaline took to raising cotton, and Jim Rob took to the fiddle.

In 1926 Jim Rob took a bride, and with marriage came responsibility. He became an insurance salesman, then a telephone employee, carpenter, farmer, and finally barber school in Amarillo beckoned. As a fledgling barber he migrated to Roy, New Mexico, then to Turkey, Texas. In the evenings Bob stopped scratching heads, and started scratching the fiddle. Saturday nights at Turkey meant dance time, and for Bob, along with some local ranch hands, it meant fiddle time. These were the days of Gid Tanner, Clayton McMichen, Lowe Stokes, John Carson, Narmour and Smith, Crockett Ward and Eck Dunford. And listening to the latest phonograph record always kept the boys supplied with the newest (sic) tunes. These were also the days of jazz, and by incorporating the two, Bob had more than enough style to eventually become the "King of Western Swing" as was firmly shown by selections for his first Columbia session.

Along about the end of 1929, a medicine show made a stop at Turkey. When it left, a certain fiddle player left with it. But things did not work out for Bob, and he returned to Turkey. Dissatisfaction set in again, and Bob left for Fort Worth. There he met a banjo player and a guitar player, and the three of them took up with that medicine show, but once again it didn't last too long. All three quit!

Bob then met Herman Arnspiger, a local guitar picker, and the friendship between the two grew. They played local dances, and finally approached radio station KTAT, and obtained a job as "Wills Fiddle Band". One dance night, a local cigar salesman came up and sang "St. Louis Blues", and Milton Brown was hired right then and there. The three of them switched radio stations, and became known as the "Aladdin Laddies" over radio station WBAP. They added Milton's younger brother, Durwood, on guitar, and Sleepy Johnson, on banjo, for their evening dances, and later went back to station KFJZ.

The boys were not on salary while working on KFJZ, so Bob thought that they might advertise some local product, and realize some profit. So in 1930, they approached the sales-manager of the Burrus Mill and Elevator Company, one W. Lee O'Daniel, for a job. Well, needless to say, they got one. But in addition to pickin' and singin' every morning at 7 A. M., they spent the rest of the day loading and unloading trucks, pushing sales, and everything else it takes to run a flour mill.

Of course, from here on the story is quite well known. A fall morning in 1930 saw Mr. Truett Kimzey, station engineer for KFJZ seated before the mike and announcing "The Light Crust Doughboys are on the air". Milton Brown, to fiddle and guitar accompaniment, broke into that standard tear-jerker "Twenty-One Years". Bob climaxed it with "Chicken Reel".

O'Daniel switched the program from KFJZ to WBAP, and in Feb. of 1932, the boys made their first and only record for Victor under the name "Fort Worth Doughboys". It is interesting to note that Victor recorded a couple of other famous personalities at this Dallas session, namely Jimmie Rodgers, and Jimmie Davis.

Shortly thereafter, Milton and Durwood left the Doughboys to form their own band. Bob added Tommy Duncan and Kermit Whalen on guitar and bass respectively. Herman Arnspiger and Sleepy Johnson sat in occasionally. In an argument with O'Daniel over Johnnie Lee Wills being added to the band, Bob split with O'Daniel. Bob wanted to have the best band in Texas, but his way. And he eventually did have his way!

The "Playboys" originated in Waco, Texas, where Everett Stover, manager of station WACO, gave Bob Wills and His Playboys a job. The "Playboys" consisted of Bob, Tommy, Kermit and June (Jerry) Whalen, and Johnnie Lee Wills. They played dances in and around Waco, and Bob expanded the band to include Son Lansford (Bob's cousin), Everett Stover, Don Ivey, and O. W. Mayo.

The pastures always look greener somewhere else, and besides the cotton fields around Waco had been picked clean. Oklahoma City looked ready for pickin's, and singin' and playin! The Texas Playboys were born.

According to Mr. O. W. Mayo, the personnel arriving in Oklahoma, consisted of the original WACO band. Namely: Bob and Johnnie Lee, Tommy Duncan, June and Kermit Whalen, Everett Stover, Son Lansford, Don Ivey, and O. W. Mayo.

In Feb. of 1934, Bob approached the manager of KVOO, in Tulsa, and the Texas Playboys got a job. Don Ivey left the band about one month later to form "The Alabama Boys", which later was taken over by Dave Edwards to record for Decca!

Bob continued to expand, and expand, and expand! Herman Arnspiger came back over from the O'Daniel band. Ev. Stover picked up the trumpet, and along with Art Haines and Robert McNally, the brass section was formed. In September, 1934, they signed with the Crazywater Crystal Company, and continued to broadcast over KVOO.

O'Daniel had left the Doughboys to form his own Hillbilly Boys, so Leon McAuliff and Sleepy Johnson came back with Bob. Smokey Dacus rounded out the band as the percussion session, and a young Spanish fellow, Conrad "Pancho" Galvin worked the bass fiddle! (Our thanks to Leon for identification of "Pancho"). Pancho left shortly to slap the bass for O'Daniel's first session.

In Sept., 1935, an association with Columbia Records was established that was to last some 11 years. In Nov., 1935, Bob's own "Playboy Flour" went on the market.

Shortly after the first Columbia session, Art Haines left the band and organized a group called the "Ragtime Rascals" which lasted about two years before disbanding. Personnel consisted of: Art Haines, fiddle; Jess Haines, bass; Henry Haines, gtr; Louis Tierney, fiddle; Johnny Weiss, gtr; Buddy Simmons, bjo; Everett Bagley, pno; and B. B. Rhodes, drums. Art's career actually started in 1922 with a group called the "Four Aces", but they never recorded. This group included the three Haines brothers, plus their father, who was an old-time fiddler, and a Hawaiian guitar player of unknown identity. They followed tent shows and vaudeville, until 1934 when they settled in Tulsa.

The Texas Playboys continued to play clubs and dance-halls throughout the great Southwest with KVOO, Tulsa, as their headquarters. Then in 1938 the Texas Playboys recorded a song that was to become number one on everybody's hit parade. "SAN ANTONIO ROSE" moved Bob and His Texas Playboys from just a Texas band to national prominence.

The year 1938 also saw the publication of the book by Ruth Sheldon, "HUBBIN' IT-The Life of Bob Wills".

In 1940, Bob took some of the Playboys, and ventured out to California to co-star along with Tex Ritter in the full length feature "TAKE ME BACK TO OKLAHOMA". Scenes from this picture can be seen in the "Roundup of the Century #1 Songbook." The following is a listing of other Bob Wills movies with as much information as we presently have. It has been stated that Bob appeared in 20 movies.

1940 TAKE ME BACK TO OKLAHOMA
1941 GO WEST YOUNG LADY
1942 SAGEBRUSH AND SADDLES
1942 WYOMING HURRICANE
1942 SILVER CITY RAIDERS
1942 RIDERS OF THE NORTHWEST MOUNTED
1942 THE LONE PRAIRIE
1943 SAN ANTONIO ROSE
1944 TAKE ME BACK TO TULSA (a short musical)
1944 FIDDLIN' MAN (a short musical)
1945 RHYTHM ROUNDUP
1945 BLAZING THE WESTERN TRAIL
1945 LAWLESS EMPIRE
1945 BOB WILLS AND HIS TEXAS PLAYBOYS-MELODY MASTERS (a short musical)
TORNADO IN THE SADDLE
DUSTY SKIES

(Note: The Universal flick, "NIGHTCLUB" as listed in the Hill & Range Songbook, "Songs from San Antone" has not been found to have been released, or, it was done so under a different title. I also have notes of a movie titled "PRAIRIE TRAIL", but release is questionable.

Regressing for just a moment, it is also interesting to note that the fame of Bob Wills was not limited to the Southwest. The "Bob Wills Night Club of the Air" was originated in Iron River, Wisconsin, by a Mr. C.A. Peterson, from 1938-42, and every Thursday night when Bob broadcasted from Cains in Tulsa, many of the townspeople, in Iron River, would gather at Peterson's to listen in and telephone requests. Membership cards were even issued.

In 1941, Bob decided to remain in California, and everybody was singing "TAKE ME BACK TO TULSA", but nobody went. That same year, World War II broke out, and Bob joined the Army. Needless to say things were interrupted for a while, but in late 1943, Bob was released. He returned to San Antonio, reorganized a group of musicians, and in the fall of 1943 returned to Tulsa to resume broadcasting over KVOO. Laura Lee Owens stated that she had been working with a group called the "SONS OF THE RANGE", which consisted of remnants of Al Clauser's old band, when Bob heard her and offered a position as vocalist. She remembers Les Anderson and Cammeron Hill as two of the members of this reorganized band. Still later in the fall of 1943, Bob decided to return to California, and it was here that he organized a gigantic 21 piece swing band. Now this band never recorded but partial personnel consisted of: Violins, Bob, Jesse Ashlock, , Louie Tierney, and Ernest "Buddy" Ray; El. Gtr., Cameron Hill & Jimmie Wyble; Sax, Tiny Mott and Louie Tierney; Trumpets, Alex Brashear, Everret Stover, and Chuck Mackey; Steel, Les Anderson; Piano, Millard Kelso; Bass, Howard Davis; Drums, Billy Jack Wills: And Tommy Duncan rejoined as soon as he was released from the service in 1944.

The Texas Playboys began pulling the crowds away from such stellar bands as Tommy Dorsey and Harry James. So popular were the boys that in 1945 they received mention in the book by Green Peyton, "SAN ANTONIO - CITY IN THE SUN". May I quote: "The king of all present-day cowboy minstrels is not a San Antonian, but he has made San Antonio famous over the land. He is Bob Wills, a Fort Worth boy who started out as a violinist in Lee O'Daniels first hillbilly band. Since then, Bob Wills and His Texas Playboys have raised cowboy music to the dignity of a national craze, with special orchestrations, hot trumpets, and torrid rhythms that would leave any old-time cowboy speechless and bewildered. Bob Wills has written some of the best synthetic ranch music every played, including that wild rigadoon, "Take Me Back To Tulsa." But his best-known ballad is an amorous lyric about San Antonio with a weird and unexpected change of key in the chorus, called "San Antonio Rose."

Accomplishment deserves recognition and Time magazine acknowledged Bob Wills in their Feb. 11, 1946 issue.

The immediate post-war years saw the publication of three Bob Wills song books. These usually contained photographs of the band, but seldom identification. We herewith present, as complete as possible, photo identification for these song books, which of course must be referred to for comparison.

ROUNDUP OF THE CENTURY #1 (Bourne Inc.)

Page 20 - Movie scene from "Take Me Back To Oklahoma" L to R: Leon McAuliff, Johnnie Lee Wills, Wayne Johnson, Bob, Son Lansford, and Eldon Shamblin.

Bus Scene-Bob (on horse), Don Harlan, Woody Woods, Danny Alguire, Alex Bishaer, Wayne Johnson, Tommy Duncan, Louis Tierney, Eldon Shamblin, Joe Ferguson, Al Stricklin, Benny Strickler, Gene Thomlin, Leon, Red Agnew, and O. W. Mayo.

Page 40 and 41 - "Take Me Back to Oklahoma" L to R: Tex Ritter, Johnnie Lee, Leon, Eldon, Wayne Johnson, Son Lansford, Bob and Slim Andrews.

"Back stage scene" - Joe Ferguson, Zeb McNally, Louis Tierney, Don Harlan, Bob, Cap Kelly, Jamie MacIntosh, C. H. "Hoppie" McCray, Eldon Shamblin, Leon, and KNEELING: Tommy Duncan, ?, Gene Tomlin, and ??

Page 60 - Tex Ritter, Bob, Leon, Eldon, Johnnie Lee, Son, Wayne Johnson.

ROUNDUP OF THE CENTURY #2 (Bourne Inc.)

Page 21-Off platform, L to R: Noel Boggs, Joe Holley, Louie Tierney, Bob, Jim Wyble, Laura Lee, Cameron Hill, Tommy Duncan, on platform, Jack McElroy (mc), Alex Brashear, Billy Jack Wills, Cliff "Rip" Ramsey, Millard Kelso.

SONGS FROM SAN ANTONE (Hill and Range)

Page 23-wagon scene-Kelso, Tommy, Joe Holley, Bob, Alex, Noel, Melvin "Monte" Mountjoy, Cameron Hill, Jim Wyble, Ted Adams.

Page 24-upper right-Noel, Louie, Tommy Duncan, Bob, Jody, Jr. Barnard, Kelso.

Page 25-lower right-Noel, Louis, Tommy, Jody, Bob, Alex, Jr. Barnard, Ted Adams, ? bass.

Page 46-Les Anderson, Tommy, Ev. Stover, Tiny Mott, Kelso, Jim Wyble, (front row) Rip Ramsey, Monte Mountjoy, Lora Lee, Bob, Cameron Hill, Louis Tierney.

As near as can be determined, the Texas Playboys made some electrical transcriptions for the Armed Forces Radio Service about 1945. In a request to them for information the following reply was received: "The information you requested in your letter of January 20 is not disseminated to personnel not presently and/or actively connected with our operation. Moreover, it is not understood how you have matrix and volume numbers of our recordings. If they are in your possession, this is a violation of Department of Defense policy. Such recordings are released by us only to authorized oversea Armed Forces Radio and Television outlets for broadcast to our Armed Forces." Now we have no idea who has these recordings as the contributor's name seems to have been momentarily misplaced, but here is the information anyways. The first three volumes are original recordings. The last two volumes are dubs from Columbia. It will be noted that three of the selections can be found on the Antone LP's.

AFRS	Vol. Nr. W-26 (Matrix Nr. SSL-226 RE)	ca. 1945	ALP
	Sunbonnet Sue (Bob and Tommy vcl.)	time (2.05)	6000
	Goodbye Liza Jane (Tommy vcl.)	" (2.03)	
	My Confession (Bob vcl.)	" (2.29)	6010
	Too Late (Laura Lee Owens)	" (3.33)	6010
AFRS	Vol. Nr. W-27 (Matrix Nr. SSL-267 RE)		
	Bob Wills Special	time (3.54)	
	Right or Wrong (Tommy vcl.)	" (2.28)	
	Take Me Back to Tulsa (Tommy vcl.)	" (2.35)	

Personnel on the above two include: Vic Davis, pno; Jim Wyble, el. gtr; Joe Holley and Louie Tierney, fiddles; Noel Boggs, steel; Tiny Mott, sax; Millard Kelso, bjo; Camarron Hill, el. gtr; Chuck Mackey, tmpt; unknown drums; no bass audible.

AFRS	Vol. Nr. W 32 (matrix nr. SSL 310)	
	Thanks For Your Letter (Laura Lee Owens vcl.)	(2.50)
	I'll be True To the One I Love "	(2.35)
	Miss Mollie (Tommy vcl.)	(2.36)
	Stumbling	(1.50)
AFRS	Vol. W-40 (matrix nr. SSL 508)	
	Hang Your Head In Shame (Tommy vcl.)	(2.53)
	Smoke On the Water "	(2.53)
AFRS	Vol. Nr. W-61 (matrix nr. SSL 1073)	
	Silver Dew on the Blue Grass Tonight (Tommy)	(2.25)
	Texas Playboy Rag	(2.35)

A word or two is in order about the Antones. These were fan club records issued in the early post-war years. Selections were from Columbia records, except for the above three mentioned titles, and one other selection "Have I Stayed Away Too Long" which appeared on the Antone 78 rpm label #101 and #501 and is from an unknown source.

About this same time, the Bob Wills label was contrived evidently as an adjunct to the Tiffany electrical transcriptions. One issue almost made it. Although only about 10 copies were pressed, one has at least survived down through the years, and it is in a collector's hands.

No release number, but Bob Wills label:
Milkcow Blues (SSR 602 RE)/Sweet Jennie Lee (SSR 603 RE)
(both have Tommy Duncan doing the vocals)

(TO BE CONTINUED)

THE TEXAS PLAYBOYS MAKE THEIR FIRST RECORD, SEPT. 23,1935. L to R: O.W. Mayo, Art Haines, Zeb McNally, Leon McAuliffe, Herman Arnspiger, Sleepy Johnson, Bob, Smoky Dacus, Jesse Ashlock, Johnnie Lee Wills, Tommy Duncan, Son Lansford.

The original Light Crust Doughboys

THE ORIGINAL LIGHT CRUST DOUGHBOYS: (1931)
(from the book "Hubbin' It")
Bob, Truett Kimzey, Milton Brown, Herman Arnspiger

BOB'S FIRST BAND, THE "PLAYBOYS" OUT OF WACO, TEXAS. (1933)
L to R: June "Jerry" Whalen, Kermit Whalen, Bob, Johnny Lee, Tommy, Everett Stover.

Small Change

By Woody Backensto

Red Nichols and Greeny Greenamyer

FIRST JOB AWAY FROM HOME

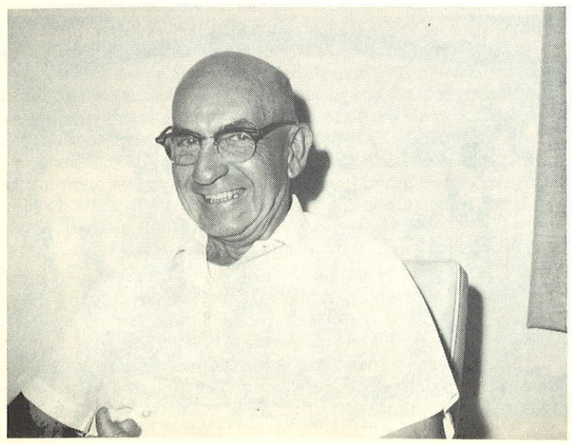
In 1922, shortly after turning 17, Red Nichols was offered his first steady job away from home. Home was Ogden, Utah, where he was playing three nights a week for vaudeville.

This is how it all came about! Glenn Brandenberg, on tour with the Jack Dempsey vaudeville presentation, heard Red in the Ogden pit. Red told Brandenberg he wanted to come east. So when Glenn got to Piqua, Ohio, he gave Nichols' address to Harold E. Greenamyer who had an active territory band. On this recommendation "Greenie" wired Red that he had a job open at $50 per week. Red's acceptance said "wire transportation" which Greenie did to the tune of about $79.00. Shortly thereafter Red arrived on the Pennsy RR.

The Greenamyer Orchestra played the Knights of Columbus Roof Garden in Piqua, Ohio, every Tuesday, Thursday, and Saturday. They jobbed in the territory every other night but Monday. Red was a wild youngster, a bit on the cocky and ornery side. Nonetheless, as a teenager Red was a polished, reliable, professional musician.

While with Harold Greenamyer's orchestra, Red roomed with Humpty Horlocker (dm & xylo), a member of the band. Other members of the band were: Duke Selders (tb), Arthur "Dizzy" Moranz (reeds, especially oboe), "Bittie" Etters (ts), Bill Timmerman (bjo), Potsy Chambers (tuba) and Red Murdock (p). Two weeks before Red left the band Russ Johnson replaced Horlocker on drums. Red stayed 2-3 months, leaving before the end of the summer without giving notice to go with Ray Stillson at Lake James, Indiana. Greenie recalls going up to the lake to collect the money he advanced Red for transportation since he left without notice.

Since 1945 Harold Greenamyer has been living in Miami, Florida, where he is in the trucking business. A native Buckeye, he was born in 1899. While in his first year at Ohio State (1918) he was drafted for World War I (at the age of 42 he was again drafted for World War II). He never went back to college but followed music as a profession. He played violin (rather poorly, he says) but had a good car which was in demand to get around the territory. His activities were confined mostly to Ohio, the Cincinnati - Dayton - Piqua circuit. However, he played the Bath Club in Miami two seasons: 1934-5 and 1937-8. He also toured Texas with his band after getting out of World War II, then on one-nighters through Ohio for a short while, then going to Miami in 1945.



Some of the other men who played for Greenie include: Jim "Joe Hair" Campbell (tp) who later went to NYC and played for Harry James and Jimmy Dorsey, from Detroit Jimmy Gargano (tp), Jimmy Van Osdale (tp), Pat Gilbert (tb), Herbie Eidiemiller (p) who did a lot of arranging for Peter Lyn Hayes, Rip Williams (p), Wayne Barclay (sax), Charlie Patty (ts), and Claude Green (sax) from Sidney, Ohio, who taught the Mills Brothers their arrangements.

Yes, the Mills Brothers were also from Piqua, Ohio, where their dad was a barber and the sons earned pennies shining shoes. In the late twenties, Greenamyer gave the Mills Brothers their start by booking them with the band and at college proms for $10 a night. They had no contract, just a gentlemen's agreement. Greenie went on a short trip to the west coast and on his return learned the Mills Brothers were under contract and at WLW in Cincinnati. That was their beginning.

Although Red left Greenamyer without giving notice, Greenie later hired Red's band for two nights at his place -- The Terrace Garden, Springfield, Ohio, and Avon Lake, Sidney, Ohio. This was the mid-thirties when Red was booked out of Chicago and getting about $350 a night.

That's the story of Red's first job away from home and a bit about the man who hired him. Today Harold Greenamyer is living happily in a Miami trailer camp off Biscayne Boulevard near his brother. He is delightful company. It was my pleasure to share a few beers with him this spring.

LATEST RELEASE!!

LP-1007 SPIVEY LP-1007

ORIGINAL RECORDINGS
SPIVEY PRODUCTIONS

LOUIS METCALF at the ALI BABA

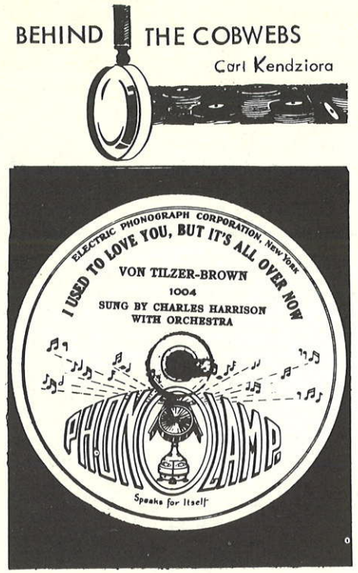
—LITTLE CHARLIE
—JAY JAY
—NAGASAKI
—MOONLIGHT IN VERMONT
—FOUR SONS

—JUNIOR'S DANCE
—I'VE GOT THE PEACE BROTHER BLUES
—SAVANNAH IS SOMETHING ELSE
—WHO CARES? NOBODY !!
—PATRICK'S MOOD

LP-1007 SPIVEY LP-1007

BEHIND THE COBWEBS

Carl Kendziora



Label of the Month: This time we have a very obscure Grey Gull-produced label which was made for the Electric Phonograph Corporation of New York. It is quite probable that this company ordered a small quantity of each of the handful of couplings they chose from Grey Gull's catalog just to have some records with their trade name on them to give away with each purchase of one of their unique phonographs. This product was the zany combination electric lamp and mechanical phonograph! It was called a Phonolamp, and, lest anyone doubt that this extraordinary creation actually came into being, let us hasten to add that we've been privileged to see two of them--standing in all their glory in the office of Record Research, whither they were triumphantly borne by Bob Colton and Lenny Kunstadt from one of their famous collecting expeditions.

The label, of course, is PHONOLAMP. It has a white label with all printing in very-dark blue. The label name is at the bottom with the middle "0" enlarged and containing a picture of the Phonolamp--from whose top, musical notes are represented as issuing. The slogan, "Speaks for Itself," is beneath. The top bears the company's name and the titling.

Our example is PHONOLAMP 1004 (first side illustrated) for which the data are: I Used To Love You, But It's All Over Now (Von Tilzer-Brown) (1184-C)/Now I Lay Me Down To Sleep (Meyer-Mitchell) (1185-A). Credit for both sides: Sung by Charles Harrison with Orchestra. The masters belong to Grey Gull's earliest series and, thanks to Ed Kirkeby, we have an exact recording date -- Feb. 25, 1921--for master 1184. It was originally issued on Grey Gull L-2049, with the same artist credit. 1185--probably cut at the same time, although E.K.'s books do not show the title--was issued on GG L-2049 and GG L-9001, both likewise with the same artist credit.

That there must have been at least eight Phonolamp records in the series is indicated by the catalog number of the highest number we have seen. We have seen only three: 1000, 1004 and 1007. Data follows: 1000 - Underneath The Dixie Moon (Miller-Fazioli) (1160-B) as by Ray Miller and His Black and White Melody Boys/Do You Ever Think of Me (Burnett) (1177-A) as by Al Starita and His Society Orchestra. 1007 - Pretty Kitty Kelly (Pease-Nelson) (1053-C)/Old Pal (Why Don't You Answer Me) (Jerome-Lewis-Young) (1058-C). Both sides as Sung by Charles Hart with Orchestra. 1058 was issued on GG L-9003 with the same artist credit. We know of no other issues for 1053, 1160 or 1177, but we do know that 1159 (by Ray Miller also) was issued on GG 1049 and 1178 (by Al Starita also) was issued on GG 1055.

It would appear that Phonolamp is confined to the year 1921. No trademark has been found to be registered. Now how many other Phonolamp issues can we find? Anyone have any?

Now back to our corrections and additions to Brian Rust's "Jazz Records, 1897-1931" (Second Edition). We give the page number, the artist and the correction or addition. Here we go: Page 677 - Wabash Trio; 3382 also on Rad 1711, Take "A" also issued of 3384, 3384 also on GG/Rad 1710. Page 683 - Joe Ward's Swanee Club Orchestra; also on Ca 9026 and Li 3055. Page 687 - Washboard Rhythm Kings; 72694 also on Montgomery Ward 4892. Page 688 - 76240 also on Montgomery Ward 4892 as by Georgia Washboard Stompers. Page 698 - Steve White; Slippery Elm and Then I'll Be Happy issued on Sunset 1132. Page 705 - White Star Syncopators; 3910 issued in U.S.A. on Van Dyke 81845 as by Jamaica Dance Orchestra. This would indicate issue also on GG/Rad 1845 under some other band credit. 3949 issued in U.S.A. on Sunrise 30053 as by Manhattan Players. Page 708 - Whoopee Makers; the note at bottom of April 4, 1929 session is in error. Pe 15126 couples Bugle Call Rag (page 706) and St. Louis Blues (page 76, Broadway Broadcasters). Some copies, although labeled St. Louis Blues, actually play 8476-3, Tiger Rag! It should also be noted that only late pressings of Bugle Call Rag on this record show take 3 and are actually from a dubbing of take 2. All early pressings are from the undubbed take 2. It must also be noted that there are three versions of St. Louis Blues on Pe 15126! 108640 is an assigned master number and those issues bearing 108640-1 are actually Cameo master 2357-B while those showing 108640-2 are Cameo master 2357-A. Those showing 108640-3 are actually from Plaza master 8470-3 (see page 342). Page 709 - DJB issue on Or 1481 also on Je 5521. This is actually master 8471 (3903 & 108865 are assigned numbers) from Jan. 17, 1929 (page 342). Page 716 - Clarence Williams; 400620/400621 also issued on Creole 17; (Page 718) c. April 1929, add 3394-B, Close Fit Blues, on Van Dyke 7801 as by Memphis Jazzers. (Page 719) my copy of Ok 8790 has take "A" on both sides. (Page 721) Both take 1 and take 2 of 13835 exist on Co 37680. (Page 722) 14425-1 also was issued. Page 732 - Wolverines; 9079 & 9080-B are on VJR 8 not VJR 9. Page 736 - Young's Creole Jazz Band; 1587-2 issued on PARA 14015. That completes our corrections and additions to Rust--It is not intended to be complete by any means; just those items we've noted in our own copy as we've learned about them. Next we'll begin the same procedure with Dixon & Godrich's "Blues & Gospel Records, 1902-1942."

In connection with our forthcoming listing of corrections and additions to the Dixon & Godrich book, we would like to mention that John Godrich has informed us that an Amendments Service to the book has been running since June 1964 in the magazine "Blues Unlimited." So far, John states, he has reached the letter "Mc." Since this magazine is a specialized one for those whose interests are only for blues, we feel that many of our readers, like ourselves, have not seen these corrections and additions. We will, therefore, list all the corrections and additions we have and not attempt to eliminate those items which may have been covered in the "Blues Unlimited" series. This will allow those not having seen these changes to get them and save a lot of complicated double checking to avoid duplication. Those interested might attempt to check out the "Blues Unlimited" series to be sure of getting those changes contained therein which we may not have known about.

That looks like it for another time. Remember we will shortly be listing missing catalog numbers in Grey Gull family label issues, so be prepared to check out your records and/or listings. We will cover the following labels: Grey Gull, Radiex, Nadsco, Globe, Supreme, Amco, Supertone, Mitchell, Van Dyke, Youngster, Madison, Bingola, Jewel, New Comfort, Phonolamp, and Sunrise. We will need your help in attempting these catalogs. Send data and comments to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. See you next time.

PLAZA 5000 SERIES (CONTINUED IN NEXT ISSUE)

My PORTER GRAINGER

by Victoria Spivey

IF THERE EVER WAS A GENTLEMAN AND A TRUE FRIEND HE WAS THE ONE!! A GIFTED COMPOSER, LYRICIST AND MUSICIAN, TOO. I am speaking of that magnificent, dynamic, superbe, ********** MR. PORTER GRAINGER **********

He was really something. He was never seen without his spats, walking cane, gloves and his beret outside his apartment even if he went to the corner for a newspaper. Where has all that class gone today?

Well! I am still sad about his passing but I am happy to be able to say that I was one of his last pets. I will never forget when he wrote part of my music and lyrics for my first stage appearance in New York City at the Lincoln Theatre on 135th Street. He would teach me every night at his lovely apartment always having plenty of time for me. Porter was one of the really big wigs in the business during the 20s. This time in 1927 my Black Snake Blues was riding all over the world which was my very first recording for Okeh. My little Porter saw something in me so he went to Okeh and suggested that they surround me with a show and revive a production on Broadway called Africana which had just folded with Ethel Waters. The people at Okeh thought it was a great idea. The name of the show as to be HITS AND BITS FROM AFRICANA. Then Porter with three other great producers consisting of JOE JORDAN, CHARLIE SMITH and Porter's close sidekick, BOB RICKETTS went to work and put the show together for its opening in November 1927.

Surrounding me as the star were such great artists as LOTTIE GEE, MARION BRADFORD, SAM & SAM, GULFPORT AND BROWN EDITH SPENCER and an up-and-coming comedian by the name of JACKIE MABLEY. She's "MOM'S" today. Yes! and a great brown-skin chorus of 12 to 16 girls. The show was a helluva hit. How could it have missed with all those wonderful stars?

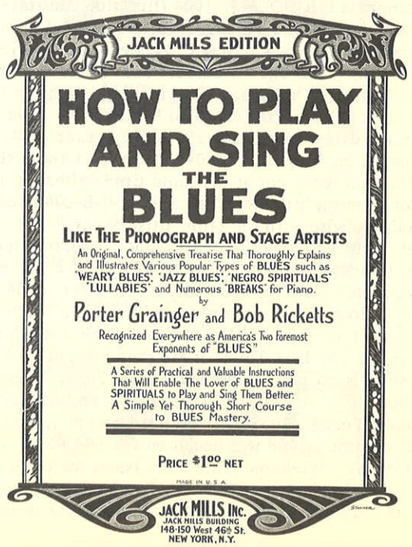
To tell the truth I was really scared. Porter, Joe and Charlie and Miss Gee told me to sing "your two songs and take your bow and walk off". Well! the joke was that's just what I did. So the audience started stomping the floor, feverishly clapping their hands, whistling and hollering. Tears came to my eyes. I thought they were making fun of me. Miss Gee and Edith tried to push me out through the wing to acknowledge the ovation. However I pulled back. My little Porter ran from his front row seat and dragged me on the stage by the hand because Joe Jordan had given an order "to go get her." The band couldn't play. The girls were standing in the wing and me like a nut did not know what to do - just frightened to death. At this moment Joe hit the number and topped it off with Porter's tune, ANY KIND OF MAN. When I got to the line, "IF HE GOT ONE LEG THAT WILL BE ALRIGHT - - JUST SO HE BRING THAT ONE LEG HOME EVERY NIGHT", the audience, particularly the women, just screamed - and that really hit the lick. Little Porter was so thrilled over me not letting him down he went straight to Mr. Rockwell of Okeh and got his consent to let the show hit the road to Philadelphia. We left at the end of our week. In Phillie the show was another success, such a success!! that the road manager ran away with the pay roll. Needless-to-say that finished the show. Porter was very heartbroken as he had high hopes for me.

About a decade later after playing one part of the country to the other "I had got all poor-rich, retired and lazy". CLARENCE ROBINSON who I still think was one of the greatest producers was getting a large review together for BILL BO-JANGLES ROBINSON at Bill's famous CLUB MEMO. Porter came again into my show life. This is how it happened. I was asleep one morning when I heard a hard knock at my door. So I called to my husband BILLY ADAMS, who was then appearing as a star dancer and comedian with OLSEN & JOHNSON'S HELLZA-POPPIN at the Wintergarden in New York City, to see who was knocking my door down. Billy opened the door. Little Sir Porter walked in royally and "told 4 men to put it by the window." Guess what it was? A fine piano!! I turned over and looked at Billy and said, Hmmmm! Billy started laughing. Porter then said, "Get your fat fanny out of that bed" - and that I did. He gave me two weeks to learn 4 or 5 tunes for Robinson's show. Porter looked at Billy too and said to him, "I don't know what you're laughing at because you're also going with the wagon." One of the numbers was about the war, a duet between Billy and myself. Porter had every word that a general would use on the front line of battle. Whenever we used the duet it would stop the show cold at camps nightclubs, theatres and ballrooms from coast to coast. Of course Billy was a strong comedian in the team. Porter really got me off my fat fanny.

Speaking about Porter and one of his greatest accomplishments was that he put the 'patter' on the market in a great big way.

In this very day when people use the blues, if they don't use patters in their lyrics they surely don't get nowhere unless it's an inside job. There were pioneering stars like Bessie Smith, Rosa Henderson, Viola McCoy and about every blues star in the business who either learned directly from Porter or were influenced by his patters stylings. Porter in the 20s was the patters king and today's world should really know this and give him his due credit.

The hurting thing is an old saying, "You never miss your water until your well goes dry." It is in a lot of blues songs too. I was used to leaving New York from time to time. Sometimes I would stay away well over a year and would always come back and would try to find Porter. But the last time I came back looking for him I was so happy that I ran up the steps to J.C. JOHNSON's office. Billy was tagging along behind me. I just knew I would find my little Prince of Lyrics. J.C. and MAUDE RUSSELL, a famous Prima donna in her day, were in the office just looked at me and at each other. For a moment not a word was spoken. I could sense something was wrong and it had to be about Porter. I looked at Billy, puzzled, and he looked at me, took my hand and led me to a chair. And that is when I asked for Porter. J.C. told me that Porter was gone. Did you ever hear of a person "giving up the ghost." Well I did. I don't remember leaving J.C's office. Billy had to drive the car which was very unusual for him to do. I was just numb. I do not believe today that I could have felt no worseas if I had received a telegram that one of my own brothers had passed. If we only had people and friends around today like the people I have mentioned in this column and Little Porter, what a wonderful world the show people would have. Remember the song that said, "THE SONG HAS ENDED BUT THE MELODY LINGERS ON." Well! PORTER GRAINGER is gone but his words and music lingers on. There is not one day somewhere in this world, that scores of performers are not using his words, music and his ideas.



Discography of LYNN HOPE

by Anthony Rotante assisted by Len Kunstadt

IN THE LAST ISSUE WE COVERED THE DISCOGRAPHY OF OHIO BASED, RUSTY BRYANT. WE HAVE HAD A FASCINATING NOTE FROM STAFFER, JOHN BAKER THAT HE KNEW BRYANT THROUGH HIS LEGAL PRACTICE. WE DO HOPE THAT JOHN CAN ENLIGHTEN US WITH MORE DETAILS ABOUT BRYANT'S MUSICAL ACTIVITIES. IN THIS ISSUE WE CARRY THE DISCOGRAPHY OF ANOTHER OHIOAN, TENOR SAXOPHONIST, LYNN HOPE.

Lynn Hope was born in Birmingham Alabama, Sept.26,1926. At the age of one his family moved to Cincinnati Ohio. By nine Lynn was playing tenor saxophone. He was a member of his high school band and upon graduation he joined King Kolax orchestra for a year. Afterward he formed his own band. Lynn is a devout Moslem by religion. He proudly appeared in person sporting one of his many expensive turbans. His first big break came when he played a series of dates at the Ebony Lounge in Cleveland. He signed with Miracle in March of 1950 and one month later he went to Premium which issued his first coupling of TENDERLY and SONG OF THE WANDERER. After success caught on through his phonograph recordings and engagements, Lynn moved to Philadelphia where he made the SHOWBOAT his base of operations. Lynn has a musical family all of whom also are of the Moslem faith. Sister, Mary plays the piano and brother, Billy is the drummer in Lynn's band. Lynn has a near classic tone on his tenor sax. His qualities are clarity and complete control in all registers from his instrument. One of his finest showcases is his superlative workmanship on STARDUST (Chess 1499).

LYNN HOPE QUINTET: Lynn Hope(ts) with Mary Hope(pno); Robert 'Fox' Martin(vibes); Billy Davis(gu); Ray Coulter(b); Billy Hope (dms).

April 1950

UB 50-226 SONG OF THE WANDERER(Moret) PREMIUM 851
UB 50-226 TENDERLY(Gross-Lawrence) " "

Hope was playing at the Ebony Lounge, Cleveland Ohio when he recorded 'Tenderly'.

QUINTET: late 1950

UB 50-824 MONA LISA(livingston-Evans) PREMIUM 862
UB 50-825 POINCIANA(Simon) " 861
UB 50-826 SHE'S FUNNY THAT WAY(Moret-Whiting) 861
UB 50-827 BONGA BOOGIE(No CC) 862

In Dec.1951 Chess bought 4 Lynn Hope sides including "Tenderly" in Premium bankruptcy action.

QUINTET:

U 7419 STARDUST(Carmichael) CHESS 1499
U 7420 MORE BOUNCE TO THE OUNCE " "
TENDERLY " UNISSUED??

& ORCHESTRA:

UN 1689 FREE AND EASY(Tiny Grimes) ALADDIN 3103
UN 1690 JET(Harry Rezel)/ THE WAY YOU LOOK TONIGHT " 3185
UN 1691 BLOW LYNN BLOW ALADDIN 3095,EP505,LP707
UN 1692 BLUE MOON " 3095 LP707

& ORCHESTRA: 1951

NY 1733 BLUES FOR ANNA BACOA(LH) "3165,EP505,LP707
NY 1734 ELEVEN TILL TWO(LH) "3109,EP512,LP707
NY 1735 SHE'S FUNNY THAT WAY(Niel Moret) ALADDIN 3109
NY 1736 TOO YOUNG(Sylvia Dee-Sid Lippmann) " 3103

1952

NY 1886 HOPE SKIP AND JUMP ALADDIN 3128,EP512,LP707
NY 1887 PLEASE MR. SUN " 3128
NY 1888 DRIFTIN' " 3134,EP512,LP707
NY 1889 SENTIMENTAL JOURNEY " 3134

& ORCHESTRA:

RCA 5007 DON'T WORRY ABOUT ME " 3155
RCA 5008 MOVE IT(LH) " 3155,EP512,LP707
RCA 5009 TENDERLY(W.Gross-J.Lawrence) 3185,EP505,LP707
RCA 5010 SEPTEMBER SONG(Kurt Weill) 3165

Billboard 8/29/53 reported Robert Martin, orginal vibist with Lynn Hope returns to the combo after a two year hitch in Army.

& ORCHESTRA: 1953

RCA 2105 MOROCCO(LH) ALADDIN 3178,EP505
RCA 2106 SWING TRAIN(LH) " 3208
RCA 2107 BROKEN HEARTED (DeSylva-Brown-Henderson) 3178
RCA 2108 ROSE ROOM(Hickman-Williams) 3208

GIRL OF MY DREAMS ALADDIN 3219
SOUTH OF THE BORDER " "

AND ORCHESTRA:

RCA 2240 BRAZIL(Ary Barroso&S.K.Russel) Aladdin 3229
RCA 2241
RCA 2242 C-JAM BLUES(Duke Ellington) " "

AV 2498 BLUES IN F Aladdin 3322
AV 2499 CHERRY " "
AV 2500 ALL OF ME " 3297
AV 2501 SUMMERTIME " "
THE SCRUNCH " 3413
TEMPTATION " 3413

THE FOLLOWING IS THE DISCOGRAPHICAL HANDIWORK OF RESEARCHER, KURT MOHR OF PARIS FRANCE********** LYNN HOPE(ts) with Gene Redd(tp,vb); Jimmie Palmer(p); Freddie Jordan(g); Clarence Mack(b); Philip Paul(dm). Sax Section added by re-recording of Lynn Hope on*

Cincinnati, March 4, 1960

K 4542	JUICY		King LP 717
K 4543-1	TENDERLY	King 5336,	"
K 4544-1	FULL MOON	"	"
K 4545-2	SHOCKIN'	King 5431,	"
K 4546-1	A GHOST OF A CHANCE*	King 5378,	"
K 4547-1	BODY AND SOUL*	King 5352,	"

same excepting Edwyn Conley(b) replacing Mack.

Cincinnati, March 29,1960

K 4583-1	BLUE AND SENTIMENTAL	King 5431,	King LP 717
K 4584			
K 4585	ROSE ROOM*		King LP 717
K 4586	SANDS OF SAHARA*	King 5352,	"
K 4587-1	LIDLE LANDSLIDE*	King 5378,	"
K 4588	OO WEE*		"
K 4589	STARDUST		"

ADDITIONS, CORRECTIONS REQUESTED.

We would like to acknowledge ARNOLD GRAVES for his report on Lynn Hope in the PITTSBURGH COURIER issue of Apr.2,1955. Most of the tidbits about Hope's life came from this very interesting illustrated article.

WHERE ARE THEY NOW (Continued from page 2)

lead Alto sax with ISHAM JONES, JIMMY DORSEY and recorded much, was last heard playing with PETER PALMER'S Orch. in Kenosha, Wisc. area. DOUG HALL, who reviewed pops & jazz records for the Hackensack, N.J.'s "The RECORD" now is with WOMEN'S WEAR DAILY. JACK GRUBEL, former associate editor, and HI FI columnist for the Hackensack Record, nowadays is with the publicity office of (and in) the U.S. Virgin Islands. LUCKY JACK!!

Does anyone know what happened to the following? MISS TEDDI KING (singer), blind pianist ALEX KALLAOI, JOHNNY BOTHWELL (alto sax star & ex-band leader) and MISS BILLY ROGERS, Trumpeter with WOODY HERMAN's band?

BAKER MILLIAN (re: RR 76)
Info. from researcher, George Hoefer, New York, N. Y.

I believe the section "Filling in Discographically" in No. 76 Record Research (just received) has solved something that has mystified me for sometime.

The item about Baker Millian paragraph 2, right column p. 10.

I ran an item taken from a bulletin put out by the San Francisco Hot Jazz Society way back in November 1, 1943 in the Hot Box as follows:

"MISCELLANY - A human interest story received through a circular issued to advertise the concerts given by the Hot Jazz Society of San Francisco. Twenty years ago the late King Oliver wrote an urgent request to Bunk Johnson to locate "Million" Baker, an amazing alto saxist from New Orleans whom the King wanted in the Creole Band. Bunk searched high and low but was unable to find a trace of Baker. Last summer who should show up in the Frisco Chamber Jazz Room to hear Bunk Johnson but Million Baker who had come all the way from Kansas City to hear Bunk."

I always wondered who the hell "Million" Baker was. It's got to be this Baker Millian. Right?

LENA WILSON
Info. from Staffer, Walter C. Allen, Stanhope, N.J.

LENA WILSON AND HER JAZZ HOUNDS. Comedienne with Jazz Band. Vocal, acc. by Johnny Dunn or Gus Aiken, cornet; Herb Fleming, trombone; Garvin Bushell, clarinet; George Rickson (?), piano; John Mitchell, banjo.

New York, May 12, 1923.

81009-1 DECEITFUL BLUES (Perry Bradford) Co. A3915
81010-3 MEMPHIS TENNESSEE (Perry Bradford) Co. A3915

This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the New York AGE, May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist - although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December, 1923. (see my previous article on Edith Wilson).

Another coupling, with Johnny Dunn's Jazz Hounds, was recorded for Columbia on Feb. 26, 1923, but these were unissued Blues & Gospel Records (See p. 739). There is a mysterious reference in Chicago DEFENDER, March 31, 1923, to a coupling of LENA and CHARLESTON CUT OUT by this artist, which was soon to be released on Columbia, but these titles do not appear in the Columbia matrix files.

WHERE ARE THESE CANADIAN BORN MUSICIANS?
Query from researcher, Ed Manning of CFPL-TV, London, Canada.

There is probably no other 'one' source than yourselves to supply me with the information I'm after.

These are Canadian-born musicians - and not at all a complete list - who have gone to the States as members of top dance bands of the 20s and 30s, and I would like to contact them all, or those who may still be available, for a matter of record.

They are: Freddie Large; Jerry Large; Ken Large - all with Jan Garber - all saxes. Wilbur Hall - trombone (Whiteman); Curley Cockerill Culley - trombone & arranger; Poley McClintock - all with Fred Waring. Tony Briglia - Casa Loma; Fred Higman - late of Guy Lombardo. Will Osborne-former leader.

Can you supply leads, or ideally addresses? Please accept my appreciation for whatever you can do.

ISHAM JONES (re: RR 75)
letter from Garth Peterson, Omaha, Nebraska

Harry Avery's article on Isham Jones was excellent and I think I can help him on the third violin. It was George Donges.

George played with him in the mid 20's and came back in 1931 for a short time. He can be heard on the vocal of Isham's theme song recorded for Victor "Love Is A Many Splendor Thing" and "I'll See You In My Dreams".

BENNY GOODMAN (Different takes)
Info. from Paul Vanden Branden, Brussells, Belgium

Maybe it will interest some Benny Goodman fans, but I discovered two takes that not any discography mentioned. It's a D take for SHIVERS on a Swiss Columbia DZ319 and take 2, THE MAN I LOVE on HMV JK 2297. At the audition they are different from the original take.

BENNY GOODMAN QUARTET - JULY 30, 1937
90632-2 THE MAN I LOVE HMV SWISS. JK2297

B. G. SEXTET. - DECEMBER 20, 1939
26354-D SHIVERS COL. SWISS. DZ319

FORGOTTEN MUSICALS AND NEGLECTED SONGS
(re: RR 75) - letter from Robert A. Harris, Columbia, Missouri

Dear Mr. McAndrew,

I enjoyed your article, "Forgotten Musicals and Neglected Songs" in the April "Record Research" very much, for it put into words what has been on my mind for the last six years, ever since I started collecting show tunes avidly. Perhaps someone should compile a "basic" or even "definitive" list of musical comedy-operetta albums. Such a list would include, among others, Barbara Ruick's "Oh, Kay!", Robert Merrill's "Show Boat," and Jack Cassidy's "Brigadoon". Interestingly enough, such a list would also include such original cast LP's as "Silk Stockings" and "High Button Shoes" --both of them among recent re-releases of Victor. But most interesting of all is that a truly definitive list would have to include (without reference to availability)Vivian Segall's "Connecticut Yankee", Jack Carson's "Of Thee I Sing", Al Goodman's "Blossom Time" (and practically all of those old operettas once done by him on Victor records) and so many more. Which brings me around to my point.

It is indeed grievous, as your fine article pointed out, to have never had many fine old shows recorded, but what is even worse is to have had them recorded and dropped consequently from the Schwann catalog, forcing the collector who may have been born too late to pay exorbitant prices to get them. There are too many cases of very fine recordings that were dropped from the catalogs, in place of inferior original cast recordings. Such is the case with Julie Andrews's "Rose-Marie" and Rise Stevens's two-record set "The Chocolate Soldier."

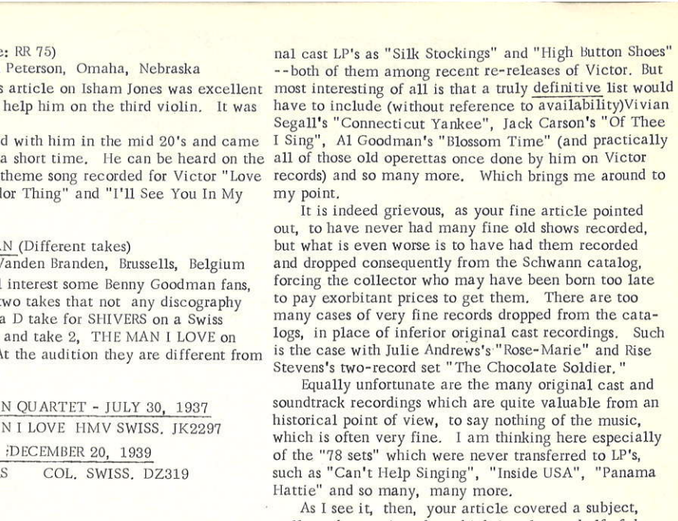
Equally unfortunate are the many original cast and soundtrack recordings which are quite valuable from an historical point of view, to say nothing of the music, which is often very fine. I am thinking here especially of the "78 sets" which were never transferred to LP's, such as "Can't Help Singing", "Inside USA", "Panama Hattie" and so many, many more.

As I see it, then, our hobby could cover a subject, well worth covering, but which is only one half of the issue. Thank you for listening while I presented the other half. I shall continue to read your column with much interest.

FOR YOUR REFERENCE.....

SOMEONE ASKED!
KENDZIORA'S
LABELS OF THE
MONTH LISTING

RR	LABEL
20	HUDSON
21	Q R S
22	WORLD RECORD
24	PEERLESS
25	CAPITAL
27	STILLSON
29	EMPIRE
32	ARTHURFIELDS
33	VIOLA
34	SUNRISE (V6)
35	ZARVAH ART
36	MITCHELL
37	Q R S(Cova)
38	HARMOGRAPH
40	CRENSHAW
41	MAJESTIC
42	DAVEGA
43	MUSE
44	SILVERTONE
45	METRO
47	RIALTO
48	PAN
49	AJAX (V5)
50	CROWN(Arto)
51/52	PERFECT
55	JEWEL
56	VAN DYKE
58	RESONA
60	HERSCHEL
62	MELVA
63	THE ELECTRIC



Perhaps the identification of this 1922 photo will lift the veil of obscurity on the personnel of:

HUSK O'HARE'S SUPER ORCHESTRA OF COLLEGE INN CHICAGO: Husk O'Hare, director; unknown tp; tbn; clt/alt; tenor; 2 vlns; pno; bjo; bbs and drums

Richmond Indiana March 9, 1922

11062-A	Koo-Kee-Koo	Gennett Unissued
11063-A	Cry Baby Blues	" "
11064-A	Da Da Da My Darling	" "
11065-A,-B	Boo Hoo Hoo	" 4850

Richmond Indiana March 10, 1922

11066-A,-B	Tiger Rag	Gennett 4850, Card 512
11067-B	Russian Love Song	" Unissued
11068	San	" 5009, BrE 02213, Tpl 538

Atf: Elmer Schoebel!! Are you the pianist in the above photo???

10 NOTE: 1922 BAND NOT IDENTIFIED BY RUST IN "JAZZ RECORDS"

Timely Tunes, Electrolaise, Crown (30's) (collector, by Vicks)

continued above right

KENDZIORA
LABEL LISTINGS
(continued)
RR LABEL
65 CONCERTRECORD
66 NATIONAL

68 BLACK PATTI
69 HERWIN
70 NEW FLEXO
75 BELL
78 NATIONAL MUSIC LOVERS

AUCTION MINIMUM BID 50c

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205

AUCTION MINIMUM BID 50c

AUCTION AUCTION
RECORDS
CLOSING DATE FOR BIDS
OCT 20, 1966

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED BY EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED BY RETURN MAIL. RECORDS WILL THEN BE SHIPPED.

IRVIN AARONSON ORK HotSoli,FineBand
I PumpSoNg/WarIngIeeby V120083E#/
2 EvrythingPeaches/GiveMe 20381E-
3 A Furthermore/Misbehave" 21260 E
ALABAMA RED PEPPERS-Research
4 BAN/Lanin-Ohlsons CA8109 V#/
ALL STAR JAM BAND-Hacket,PeteBrownBt
5 LetGetHAPPY/GoodFELLOWCOM528 E#/
ALL STAR ORK-FineArr.Hot&Sli
6 MelaanIyBABY/Rolling V121212 E-
HENRY ALLEN ORK *1.50 #/5x
7 WhttenAllOverFace/CoverOfRed's greatestTpOnDisc)DigFans#A33337V#/
8/Body&SOUL/Louis-SoutlndC036282E#
9/JungITOWN/CanalSt&SIDE18092E
10 Sharidans/INDIANA9K6357E#/81
JOHNNY ALSTON'PineMainstreamBand?s,Sax
11 WearyBl/San ATLAS139 N 75/
12 ECSTACY/EvrythingModMU3140E#/75x
AMBROSE ORK
13 GeneralPastSleep/DINNER DE6527 E
14 MygalStars/RytnWitHeart *690 E
15 San Marino/MotherCome "1164E#/
16 SwingInAIR/RytnOKHarlen "1351E-
17 CARAVAN/TwilitoTurkey "1442E-
18 IOPrettyGals/ShipSailin "1563 E#/
19 MedleyHebrewDances/Swing"1589 N-
20 GreatestHITSTARS/KeepCall"1598 E#/
21 SouthOBorder/MyPRAYER "2732 E
22 DonkySernade/MscalRose "2779 E
23 BluROMANCE/Violetera "3069E#/
24 SoDeepNITE/Nursie "3292 E
25 HoodIVORY/MiteRIDE "3532 EV
26 SHAPSDYInBlue/Part 2 DEe#5454 V
27 StreamlineSTROT/HorsGovn"41001 N
28 PottedPUPPET/SweetChrist&LONDI0BB#/
29 ESCAPADA/WhenDayIsDONE "12008 E
HOPI INDIAN CHANTERS-rareEthnicFolk$2
30 EagleDance/SnakeDANCE V020045 E
31 HerdinSong,MarriageSong,Lullaby
(TAUREG TRIBEofWEST AFRICA)WarSong
on VI 86 #/ $2
ALBERT AMMONS
32 TwoSows/ChicagoImMindBLU"4775/
33 StLeeBlues/LoCton CL1053#75/
34 Shout&JOY/MeadeLux C035691E#75/
35 CutBOOGIE/EllingtonV127502E#75/
MOREY AMSTERDAM-FunnyCat
36 BlushInBride/HorseLISSN107E/
37 HALABALOO KALAFERDOFERMOM11723 E
EDDIE ROCHESTER ANDERSON (vo)Hot?pC1
38 LetsSCUPL/Mgty C035442 E-#/
ANDREWS SISTERS-GreatOldies
39 SayHeart(Autograph)MaidDE1875#/
40 RockByeBaby/NowSuffer DE2414#/E
41 OhJOHNNY/So,AmericanWay"2840 E-
42 Hit&ROAD/FerryboatSernade"3328#/
43 MeanZME/MallyMALONE DE3440#/
44 JohnFeddler/SorubMeMama"3553#/
HARRY ARCHER ORK
45 TwinkleTOetLeadThis BR3345 N
46 HeartStoodSTILL/Feel"3720#/E
TOM ARCHIAPineBluesMainstmBand&Gal
47 BluesAtTWILITE/MEANCHESS14482#/75/
ARMAND & ORMAN ORK-fineJoeShowTuneOrk
48 LookAtBoy/CertainFeelinBR3035#/
49 BlackBottom/LuckyDayBR3242 V
50 ClapHands/DoDoDo BR3377#/E
51 AtSUNDOWN/SouthWIND "3481E#/
52 WaltzingTheBlues/OrkVI19017 N
53 S WONDERFUL/FUNNYFACE"3114 E
54 IMadeHabitOfU/OrWhatHav"22017 E
55 ItsUILuv/WHY V122205#/
56 CanThisBeLUV/FineDANDY"22552 E
ARISTOCRATS -bad pressing Kemp??
57 IDontKnowWHY,LetDirtFlyBA32269#/
LIL ARMSTRONG,Fendh,Higgy,BabyDodds
58 EarlwnBoog/CONFESSIN BAW1210E-V
LOUIS ARMSTRONG *SmallCombos
59 SkidDat/*muskratRamblC036513E#75/
60 UrelNEXT/OrientalStrut"36155 E#75/
61 WrapTrouBles/StarDust"37808E# 75/
62 WalkinStick(MillsBro)SongDE1892E#/
63 HunkOTrash(BilliHoliday-TheirOnly
Diso2Gether)BrokenHeartDE24785E#/1.50
64 N.O.Function/pt2 DE27059 N $1
65 BecausOfYOU/LetsMEAREYOU"7916 E#/75/
66 ThatMyDesire(WithVelma)"28372E#/75/
67 HotterThat/SaveyB10K8525VplayEL 75
68 WildManBl/GullyLowBISP #E.500N"75/
69 SittinInDark/WorldSterInV124245V#/
70 WhatGennaDo/NoVariety "20189N75/
71 BackOTown(bubble)GoodmanVD396V 75/
FELIX ARNDT-pianoManOfDistinction
72 DesecrationRag/HaoindaVI17608N1.50
73 NOLA(RareTake3)/Mitemare"18056N#4
GUS ARNHEIM O *StanKentonInBand
74 SoGrrs/DanceUnderStarsBH7919 V#/
75 SleepyValley/ThisIsMeereVI21986E
KOKOMO ARNOLD-greatDownHoseBlues$2.
76 WalkDownMyOrigKokomoBlDE48000 E#/E
FRED ASTAIRE -RitaChipNoGreReimanOrk
77 TopHat/LuvlyDay BR7487 E#/
78 Piccolino/ToddlinAlong "7486V#/E
79 FineROMANCE/MitesRagTime"7716E-#/
80 NeverGonnaDance/BeJunglesV"7718E-
81 BegginerLuck/CanTakeThat "7855V#/
82 ChangePartners/ColorBlind"8189 E
83 CaptureHeart(WithBing)DE18427E#/81
84 UreAsexToDance/Cantlis "18428E#/81
Last 2 sides withBobCrosbyAllStars
85 EvWitAt4/SundayJumps (Band)Mon7
ASTORITES[FredRichAllStars) /30119#/
86 BlackBottom/HugeKisses HA251 V#/
87 GoneAgainGal/NiteClubOrk "266 E

88 WhoDoULuv/TresInPark HA376 E-
89 DreamKisses/MoonlitWaterwHA497 E
BOB ATCHER -folk *withBonnieBlueEyes
90 PoorLittleROSE/Deesnt OK06395 E
91 HonestI DO/DontLetLuv OK06639 E
92 *TimeALONE/*TimeNeedles"6689E#/E-
ATHENIAN MANDOLIN 4tet-WI17990 E#/
93 ESYUDTANTINA/SPANISH VI
FRANK AUBURN *HotTpAcodnOlTbPno
94 *KickinGoIeInSKY/Blue HAL138V#/
95 GotSenaOnMePark Gold "1791 E
GEORGIE AULD ALLSTARS*HawkaWebster
96 Concert04Tenor/TapsMillerEP359N
97 *PORGY/*PICKUPBOYS AP754 N
98 TIPPIN IN/Redlite BRUNS8401G#/
99 HarlnNocturn/LullyDay VOCAL 75/
100 Coffins/NewsSAMSONILLDIE2E#/
101 AirMailSpecial/HoneyMUS373E#
102 UreBlase(Sarah)100Yrs"498N-
103 DailyDoble/Changed "15059N-
104 JuiceBoxJUKE/DreamsaverVRS81559V#/
105 HeartBelongDaddy(Human)22459E#/
106 CHEROKEE/part 2 DE2406 E
107 *UCanDepend/BlSentnnt1"3882 E
158 *PennlesHeavn/DaisyChainDm39027E#/
159 FawnyMeetsInJ/MyNOT MER9888E#/
160 ParadiseSONJ/HobNAIL"8014 E
161 KingJoeFact1/part 2 OK6475E#/E
162 JumpWoodside/RustyROULET4124N
163 StopDont(JoeWilliamsVERV20048E#/
164 7thAve.Exp/ReadySetGoDV1203003E#/
FRANKLYN BAUR DustGladysRios
165 *ZIkInTheBirds/GirlsInV120163E#/
166 ASUNDOWN/YourSAKE "4555 E#/
167 WhenDayIsDONE/Honolulu"20719E#/
168 MySIN/JUNIOR VI22500 N
NORA BAYES songs
169 SATURDAY/MadeChickenCoOa3471 N
170 LaddieBOY/EverTHINEY V5130 E-
171 GoodShipMARY ANN VI60113 V#/
172 Young AMERICA VI70015 V#/
SIDNEY BECHET 7?4 mus
173 BluHORIZON/Muskat B.N.43 V#/
174 Lord&SALE/ShakeEmUP0038321 E
175 Blackstick(Sisal)FreemanDE3865#/
DAN BEDDOE-movie StarFesteryear

273 LeftSugarStandingInRain(HotTp)
HeadInForHarlee HA521 E
GABRIEL BROWN-FineDownhomeBlues$2.25
274 CallMAMA/JustCRAZYMOM11407 N
LES BROWN ORK /Re203023E#/E
275 MellowBitRYTM/ComanchWarDance
276 SWANPIRE/DanceBIDevilsDE1231E-V
277 JoltinJoDimagio/NickelOK6377 E
278 NOTHIN/GotISBad OK6414 E
279 MexicanHeadbanc/Lites OK6696E#/E
PETE BROWN ALLSTARS
280 TempoDIJump/OceanNot'nDE18118 E
281 FatManBoog/ThatCurfewSAV533 E#/
RUTH BROWN her great OldiesATLANTIC
282 OhMathDream/DontPreacat1036 E#/
283 OldManRIVER/WantIDMORE 10328E#/
284 LookMeUP/ANewLUV 11668#/
285 LitlGirlRockin/RhyMe 1197 N
CAROL BRUCE sings /DE3557E-V#
286 WishNeLuck/NightingaleSang
287 LIFEaIWay2Morrow/Should"35668#/
288 same as above " " E
289 LouisianaPurchase/LordDonePixed
MySoul SCHIRMER507 NE#/
BRUNIS ALLSTARS
290 DaBrnIn/UglyCHILE COM546 V#/
291 TinRoof/RoyalGarden "556 N-
BRUNSWICK MILITARY BAND playSousa*
292 *JACK TAR MARCH/NATIONALBR2002E#/
293 *Stars&Stripes/Preparedness1210E#/
*ASHA HUNCHUK playsCello
294 HowTallZKno/TheSWAN DIVA3055 E
EARL BURTNETT O /BRA3759V#Vdis
295 OrangeBlossomTime/SinginInRain
296 DangerInEyesCherie/ BR4716V#/
BUSH FAMILY-rare folk
297 MusicInSOUL/WayJesus CO1515V#$1
BUSH BROTHERS-rare folk $2 min
298 CallToHOME/MotherDEARCO15368 N
JOE BUSHKIN onU.S.SavingsBondTreasur
299 WeaNeverShakeJay,SerenadeInTwi$1
Third/StanFreemanALLSTARS Program#36
BILLY BUTTERFIELD O
300 SharpScarf/RumoreFlyinCAP2828E#
301 STEAMROLLER/JALOUSIE "3558E#
302 RagleGalIRAG/MARCHIUS O "3603
303 LadyBGood/SomeIWatchOverMe20025E
304 MAYBE/AintNeoarilySo CAP20027N-
ERSKINE BUTTERFIELD-pianoJazzShowcas
305 DreamTIME/6:30EXPRESSDAVIS8193 N
BON BYAS
306 SomeGetsEyes/SlambereeARISTA500
307 Should1/CallItMADNESJAMBREE3008#
BOBBY BYRNE ORK
308 SpeakOfHEAVN/MakeKisses DE2815 N
309 RiteTIME/TakeCARE DE3358E#/
310 DANNY BOY(Theme)/Maria "3442E#/
GEORGE BYRON sings LittleKnownGeorge
Gershwinsongson GENERAL
311 ByStrauss/BlahBlah GEM4011 N-
312 IantIPITY/LORELEI GEM4012 N-
313 ILuvToKYNE/ItSmesADay"4013 N-
314 HalfofItSeariedblues/JollyTar and
the MilkMaid GEM4014 V#/
CAPTAIN BYRON'S CHEERS
315 OldAlMine/Columbians0a3970#/
316 IWant2BHappy/T42 GRAFTON9055V#/
317 SisterKATE/LonesomeMamaV0144362E
JOE CANDULLO ORK-hot solRescarch
318 Betty/MayflwrGerndrsPE14625N#/
CHARLESTON CHASERS-FineZoo JazzSoloIs
319 OlimMine/CoImbianaOa3970#/
320 SteamRoller/JALOUSIE "3558E#/
321 USSurprised/CallHerBabyEM10102E#/
322 ComePlayWithMe/BoysLuvMaryIO119E
323 LastRoseSummer/HeardSothin10134E#/
324 ARGENTINES/NoahWIfe EM10200E#/E
325 DixieMadeUsJazzBandMad/WhenISee
AllLuvinWastedOnBabies EM10263E#/
326 PALESTEENA/GaveThemHe"10292E#/
327 MARGIE/BornInBorneo "10301 E#/
328 HungryBones/AsSoonAsPossVI21813E#/
EDDIE CANTOR on special 14minutes
33?mHereToVetsProgramNo.696
329 DidsCantor/RaysDidsKatzbyJohnny
Rap 14minutes ALLSTARS Program#37
CAPITOL GRAND ORK-ErnoRapeeConductor
330 OrphanInHades/pt2 BR 20008N#/E
331 TRAVIATA/MerryWives BR20017 E
CAPITOL GRAND ORK-DavelendozaConductr
332 FlyinDutchOverture/Pt2 BR20041 E
CAPITOL JAZZMEN-None,Yea,Justyte/Any
333 *CannvaLasent/*SolitudeCAP10010E#/
334 SomedaySweetHrt/OlFeelIn"10012E#/
CAP-FANS-VeryRareEarly&BVocalOldies
335 ThoughtICouforgetYou/GOTHAM2688N
above item $2 min old
CARDINALS-rareRAB VoGroupOldie$1.50
336 DoorStillOpen/MISIRLOE AT1054N-
KITTY CARLISLE sings
337 TellMeBBY/RememberAprilDE23320 E
CARPERTS ORK
338 TheDOROTHY/LuvGoldenDreamBR6303E
CASA LOMA ORK-GreatHotJazz$1 /#/E
339 GreyBonnet/AlexRagtimeBand BR6100
CASTILIAN SERENADERS-BeautifulMusic
340 MoonMaeVie/JealousOfMOON6966 E
CASTLEWOOD MARIMBA BAND-FineTunes
341 StillWaters/SpanishTownBR3403E#/
342 OlNewEnglandMoon/Cant BR4841
aboveVocalChesterfdGylord
CAVALIERS WALTZ ARTISTS
343 TrailDREAMS/SpanishTOWNCO8058#/
THE CHAMPS -EarlyR&BInstrumentlOaDIE
344 Tequila/Train CHALLENGE10165E#/$1
CHARLESTON CHASERS-FineZooJazzSoloIes
345 AfterUGone/Wabash AYG 1 N $1
HERMAN CHITTISON *VeraBarton /#/E
346 *PleaseDontTalk/WildGal*CLICK104
347 Serenade/BeautyEvWhereUS314 N
BUDDY CLARK *WithMaryKirk
348 LINDA/LuvtandenTime CO37215 E#-
349 *DanceAtWeddin/MoneyBuy"37967 N
350 HiDiddleDee/3CHEERS VIS8158 E#/
351 TimesTimeAgain/WaynKingV127516E#/
352 AMOR(WagneKing)/ VI20158?#/
JAMES BEALE ST CLARK-GreatBluesVePno
353 LuvIs/GetREADY CO36948E# 75/
PATSY CLINE-LiveShow-FineCountryMusic
354 Program#227 USAF presents-33rpm
15 minutes/BennyMartin#228 N $3 min
CLOVERS -earlyPioneerR&BVoGroup$1.75
355 HeAlIsFanny/Playpool AT977E#

COAST GUARD CURTIS BAY BAND-FineSWING 447
356 MaryLou,Shine/Heartlant VD1868#$1.448
COLLEGIATE JAZZERS-FredHallJazzBand
358 GeraldineSavoyDanceOVanDyk7805E
COLLINS & HARLAN *AncientBlackSilver
359 *ComeOnKissUrBaby(1907)003741 N
360 HoneyWontUlurMeLikeUsed?e/
Talking-ArkansasTraveler CO4406 N#/
361 WEBB'S/HoneyBunch " 594 E#/
362 SUGARMOON/Beautif.Rag" 853 E
COLONIAL CLUB ORK
363 Cottage4SALE/WatchDreamsBR4751 E
JERRY COLONNA *OrinTucker
364 *YogiWhoLostHisPower/0035866V#-
365 LALITA/RememberDAD "3502?E#
COLUMBIANS O *Baur *LewisJames
366 DearEYES/*LikeYOU CO968 E
RUSS COLUMBO sings *GeierOrk /5001 N
367 *SecLuvers/"BeautifulMaid"_ED.
EDDIE CONDON ALLSTARS *LesRiley
368 RiteHere4U/StrutLizzieCOM530E#/
369 FriarPt.Snuf/NbdySweetDEI8040E#
370 ChangesMade/SomdySweet"18041E
371 *WhereverThereLuv/Luver"23398E#/
372 IyLaOnly/LadyBGood "23431N#/
373 BLUE(Sing)AfterUSOONE"24114 N
CONEY ISLAND KIDS&EarlyFolkRock
374 *BABY YOU/MoonlitSeach-FeaturIn
FineHarmonicaMichaelChinese JUB521 N
CONUNDRUM RECORD(PUZZLE)NoveltyDisc
375 WhatWillIPlayNext/MarkSheridan
reciting NITEMARE IN DesertVI35299E#/
above unusual Record $1.50 min
376 FindMeTheRainbow/ALLIN"26628E#/
HERB COOK-VeryRareFolkPhilosphies
InVeryRareIssue CO15778 N $1.25
377 JustLitlHappiness/WonderWHY
CORBETT-EarlyR&BVoGroupOldie$1.75
378 TAINTE/*LaMalinche GHES1459E#/
379 ReadyGoCrazyOverDIXIE ED50592E#/
380 HowILuvThatGIRL/ EDS1492 E#/
381 PretendSONG/RockOn(7")VI139427 E#/
BILLY DANIELS sings(Great)
382 HoMe?YiddisheMAMA AP1172 N /#/E
433 OlBlackMagic/CONCERTMATEMER5721
COW COW DAVENPORT
434 BeatsMeTo/LoveCowBlBR00220N-75/
DAVIS SAX OCTET-greatSound
435 WhoseWhoRU/JigWALK CA9066#/#/E
436 DreamOfBigPARADE/ CA965 E#/
EDDIE LOCKJAW DAVIS 75/ min bid
437 LuVeN/LookMEINTY AP767 V#/
438 SURGERY/AsLetsFOOT HAVENBOL N
439 BewitchedMySelfHEAVNBOO57553 E#/
440 ThersNoI/HeyLOOK " 565 N
441 SPINAL/FRACTURE SAV933 N /#/E
442 LOCKJAW/AfternoonDoghouseSIGN281.24
MEREY DAVIS ORGS
443 WhenSummerSONG/HappyDayBR4134V
444 SeemsLikeSPRING/TomOline"4882V#/
445 HeatWave(YoCharlotteMurray)/Lone
Heart(BlueShellacColumbia0229?E-$1
446 HALLELUJAH/Yea42 C036425E#/
490 HoSWEET/HowMI2KNOW "22129E#/
491 SAXABOO/GetALONG "15081 E#/
492 CONSTELATION/SeptRain"15172E
493 I'mOldFASHION/MunhatHILL7016#/E
494 BoogIeWoog/YESTERDAYCONT6033 N
495 CARIOCA/TimeOnMyHANDS036426E#/
496 AllBoardAHeavn/LetRAINV1196308#/
WILD BILL DAVISON
497 I DaVLOV/DearMarmalade COM549 N-
498 BabyWontUPlease/JaBndBal1575E#/E
499 HowardSaver/StopClock"DE2229E#/
500 *MoonLaJange/*BoogIt DE3152 E
501 *MARIA ELENA/*/*GreenEyes"3698E
502 *DAYBREAK(AutographedByJP
Johnson)BRA2181 E
503 Holiday4STRINGS/OHIO"18593 E#/
504 *HeDidntAskMe/*OnlyKnew"18709E#/
505 JD JUMP/PERDIDO DE18812 E#/
TOMMY DORSEY *J.Leonard,#EdieWright
506 GettinSentnntl/GotNotVI25236E
507 RoyalGarden/JADA "25276 E
508 MARIE /SongINDIA "25523E#/
509 AllThruNite/*MusicMaestro25866 E
510 COPENHAGEN/SigmaChi 26016 V
511 SHEIKAraby(Clam?)Chinatown26023E#
512 *RoosVIEW/DownHomeAG 26097E#/
513 *EasyBlaseWeathr/Davenport26135V
514 T42/NiteInSUDAN 26321E#/
515 *ShootShersberr(Clamb?) 26370 E#/
516 NeverSmileAgain(Sinatra)26628EE-
517 OurLuvAffair(Sinatra) 26736 E
518 Swing@(Fea2ig)/SwingTime2?249#/
519 OlLookAtMeNow(Sinatra) 27274 E
520 EvrythinHappen2Me(") 27359 E#/
521 BetchaMyLife(ConnyHaines27392E#/
522 MeroyBl/ComeBackBabyVI4329E# $1/$1522
523 EILI(Fea2ig)/LonelyHeart27597N-
524 ThingCallLuv(VoConnie VI27782E#/
525 BluBlues/NanhatSerenade27962E#/
526 Daybreak(Sinatra)THINGS27974E#/
527 GoodBlues2Nite(SoOliverClamb?)
DontBeBABYBABY VI20182 N#/
528 AintchaGladILarV(YoCharlieShavers
/TheConTinental
RUSSELL DOUGLAS w/thEddieLang(Listed)
529 JuneWONDERN/Down2morroCO4098E?5
MORTON DOWNEY sings
530 BluSKIES/AllByMyselF MA1046 E#/
531 ComeBackCRIN/BonnyMARY MG1201E-
532 HowIHurtME/SorrySALLYVI21806E#1.50
KEN DRAKE ORK *Hot accordTonYellowBB
533 MillerDaughterMarianne/BB7025 E
534 *DIXIANA BROWN/MusicMemoris7035E#/
DUBIN DANDIES-ResearchHotTpSax?o
535 HARVARD HOP/LouGold RE 10062E
EDDIE DUCHIN ORK
536 TimeWAS/Starlite,Brite0036221N-
537 StreetCRY/OrientalMANCRY3022E#1
DU DROPPERS-EarlyR&BVoGroupOldie1.25
538 Speaking/DeadBROKE GROOVE0001E-
539 ChainMeBaby(WithBernSthl5)CANT
DO 60 NoMORE ROBIN 108 V#/
BILLY DUKE JumpinBluesVo-GreatSaxFly
540 FlipFlop/FunLuvinWomanCASINO1388#/
HONEY DUKE-Good0ld20sFlavor VoDuke
541 HoRAy4IRISH/BumbleBeeSe HA145E-
542 SLEEPTOWN/FatherSeALONE" 152 E
543 BABYFACE/JustLit1Longer "284E

AUCTION MINIMUM BID 50c

AUCTION AUCTION
RECORDS
CLOSING DATE FOR BIDS
OCT 20, 1966

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED BY EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED BY RETURN MAIL. RECORDS WILL THEN BE SHIPPED.